



NEED TO

"The grand irony of our times is that the era of computers is over. All the major consequences of stand-alone computers have already taken place... In contrast, all the most promising technologies making their debut now are chiefly due to communication between computers - that is, to connections rather than to computations."

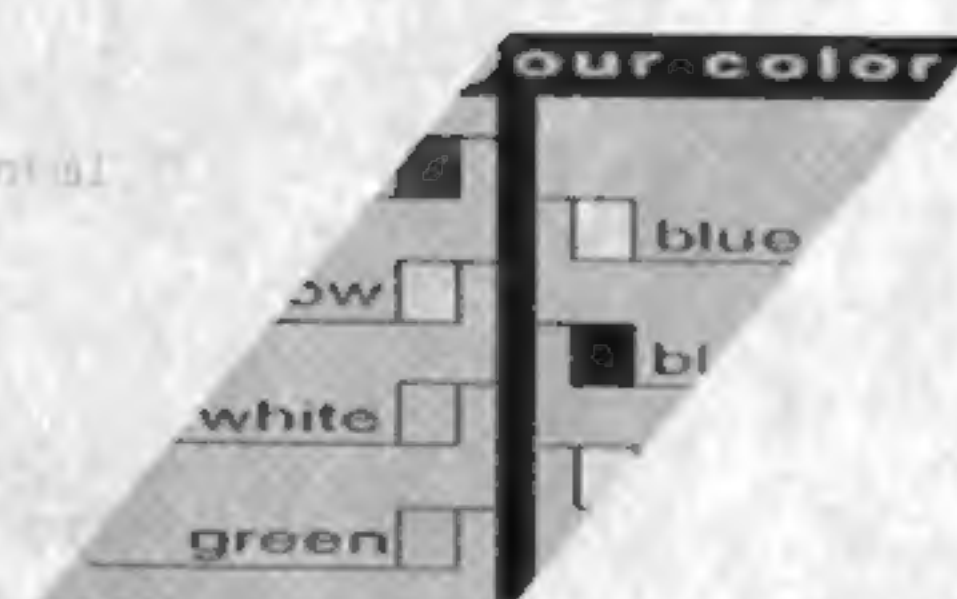
Kevin Kelly, "New Rules for the New Economy," Wired Issue 5.09, September 1997



map

"It is my contention that so-called 'interactive' media have the potential to liberate writers and artists from the illusion of authorial control in much the same way that photography broke the naturalist illusion in art, exposing it not as an inevitable form, but as another set of conventions."

Martin Rues, "Interactive Narratives: A Form of Fiction," Convergence, Vol. 3.1, Summer 1997



where?

the gap

"...I realized that 'interactive' anything is the wrong word. Interactive makes you imagine people sitting with their hands on controls, some kind of a gamelike thing. The right word is 'unfinished.' Think of cultural products or art works, or the people who use them even, as being unfinished. Permanently unfinished."



who?

## Upcoming Exhibition

## News

## Contributors

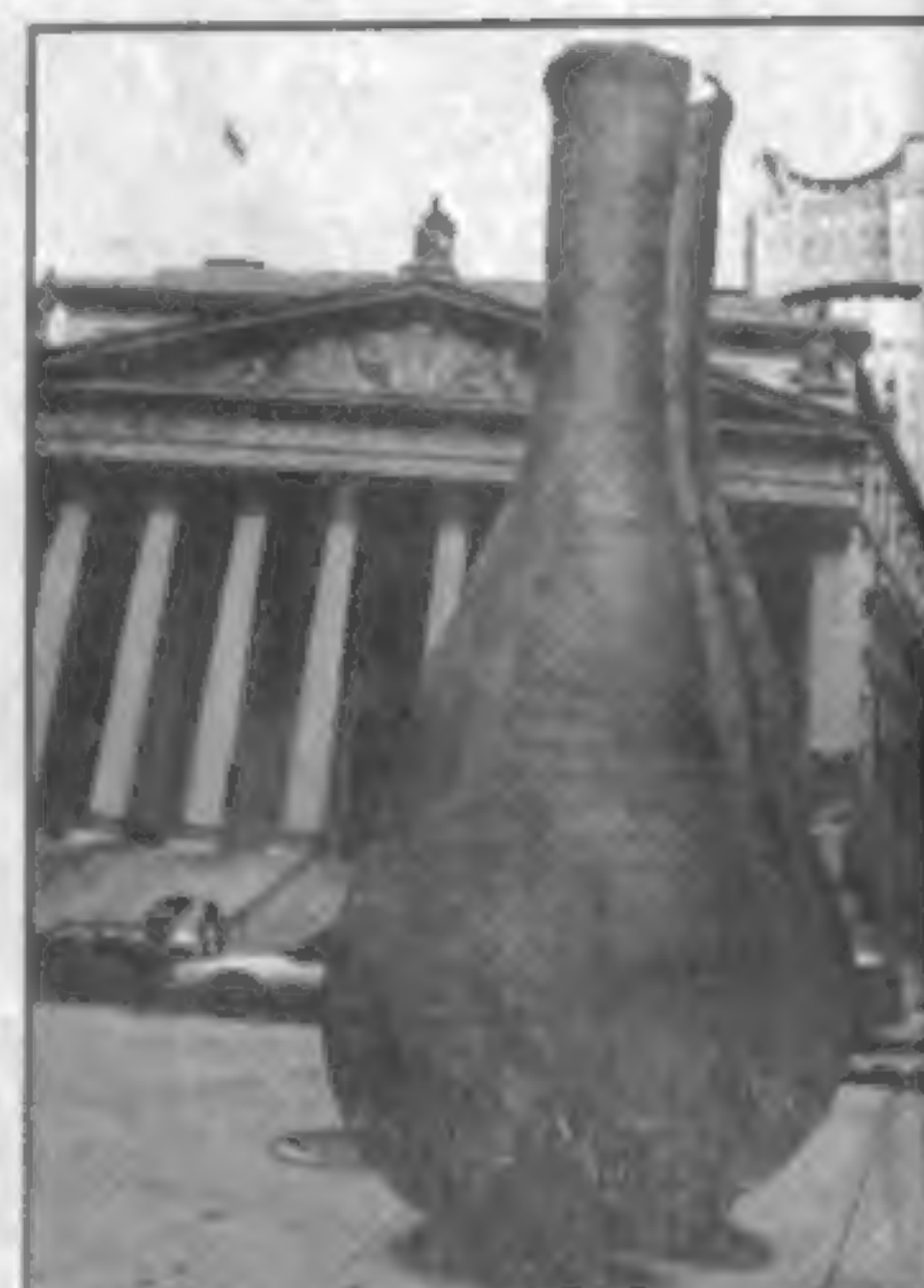
### RUSS

An acronym for Residual Urban Site Strategies, the project examines the proliferation of visual stimulus which characterizes the built environment, and how the cultural imagery has become central to the production of contemporary architecture.

Russ is developing a new strategy in the conversion of very narrow residual sites into habitable spaces in Manhattan's Lower East Side. This district is particularly conducive to such a proposal as its distinctive tenement landscape, complicated by oddly shaped city blocks, offers an extensive inventory of narrow sites.

As a means of qualifying these narrow spaces as habitable, an architecture of surface is developed. Here, architecture appropriates cultural imagery to communicate information and expand spatial perceptions, thus reducing physical determinants of space. This forces a redefinition of space as that which occupies the volume between the inhabitant and the surfaces.

This gives rise to a revision in the measure of space, based on visual perception rather than physical reality. The relation between the cone of projection of the eye and the resolution of the image contained on the surface is the new architectural measurement. This in turn provokes the reconsideration of a massive inventory of narrow sites relegated to residue as potentially habitable.



### New Public Art Work at Foley Square

*Amniotic Sea*, a temporary public art work by Ann Messner, will be on view at the traffic island located at the southernmost end of Foley Square (2 blocks north of Chambers Street) beginning November 10, 1997 and continuing through April 1, 1998. Alluding to the life giving fluid in which the embryo is suspended within its thin, but tough membranous sac, *Amniotic Sea* is concerned with the process of growth and development.

*Amniotic Sea* consists of two parts: a 144 inch high, womb-like vessel, and a six inch deep, 48 inch diameter "drain." Both works have a skin-like appearance and are made from semi-transparent polyester resin. The vessel is joined by a vertical split making it possible to view the interior through the narrow corridor that separates the two halves. The drain, which is recessed within the platform on which the vessel rests, is perforated at its bottom by 75 one inch holes arranged in a concentric circular pattern. A six-page illustrated publication with a photo essay by Ann Messner accompanies *Amniotic Sea* and is available from a vending machine located at the southern end of the traffic island.

The apparent fragility of *Amniotic Sea* suggests vulnerability and defenselessness, yet its enormity and communal stance contrast with the usually intimate and private experience of the embryo, suggesting a public aspect of private experience. Though the spent vessel and drain recall the state of amniotic immersion, *Amniotic Sea* alludes to a more general, non-biological notion of incubation and to those forces that allow us to grow and develop. Both comforting and threatening, *Amniotic Sea* hints at the struggle for self determination and the ensuing tension between nourishment and control, protection and restraint, and the sometimes conflicting desires of the individual and the community.

Funds for the creation of *Amniotic Sea* and the accompanying publication were provided by the Newburger Museum of Art, Purchase, New York on the occasion of the Biennial of Public Art, May through October 1997. This presentation of *Amniotic Sea* is made possible through the cooperation of the New York City Department of Transportation in conjunction with the Storefront for Art and Architecture and with support from the Public Art Fund, Inc.

Ann Messner is a sculptor who lives and works in New York City. For more information Call Paula or Ron 212 431 5795

Ann Messner

(from January 1997):

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Storefront for Art and Architecture is supported by The Stephen A. and Diana L. Goldberg Foundation, Graham Foundation for Advanced Studies in Visual Arts, Greenwald Foundation, Jerome Foundation, Joe & Emily Lewis Foundation, Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts, New York State Council on the Arts, National Endowment for the Arts, The New York City Department of Cultural Affairs and Friends.

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